DOCUMENT RESUME

ED 382 491 SO 024 435

AUTHOR Goolsby, Thomas W.
TITLE Music Education in the Republic of Indonesia: A Model of Cultural Pluralism.
PUB DATE 94
NOTE 49p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Cultural Pluralism; Developing Nations; Educational History; *Educational Policy; Educational Research; Elementary Secondary Education; Foreign Countries; Higher Education; Multicultural Education; *Music Education; *Teacher Education
IDENTIFIERS *Indonesia

ABSTRACT

Based on formal and informal observations of classrooms at all levels of government and private Islamic schools, as well as formal and informal interviews with students, teachers, administrators, and parents, this paper was the result of experiences as an Fulbright-Hays lecturer in Indonesia. The Indonesian Department of Education and Culture requested an arts educator after observing the obstacles encountered with education in a rapidly developing nation and the inevitable influences of the West. The paper describes the geographic and historical background, and government of Indonesia. Changes and development of the educational system in Indonesia are described, as are difficulties in recruiting and educating teachers, and reducing illiteracy. Traditional views of education are prevalent at all levels of the educational system. The attitudes present difficulty in motivating students to read, think critically, and demonstrate any of the higher level cognitive skills through writing exercises, all of which are Western notions of education. Schools have very few textbooks and little or no study outside the classroom. Traditional cultures and the emphasis on oral tradition have created the perception that learning is a relationship with a teacher, one that is immediate, oral, and hierarchical. Music education was identified by the government in 1972 as the medium through which Indonesia will attempt to preserve its rich and varied cultures, and the means through which it will attempt to counter the effects of Westernization. Music from the different cultures of Indonesia and a 29-item reference list conclude the paper. (DK)

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Music Education in the Republic of Indonesia:

A Model of Cultural Pluralism

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Music Education in the Republic of Indonesia:

A Model of Cultural Pluralism

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* The author was selected in 1989 as a Senior Fulbright-Hayes Lecturer for the Republic of Indonesia. The *Departemen Pendidikan dan Kebudayaan* (Department of Education and Culture) requested an arts educator after observing the obstacles encountered with education in a rapidly developing nation and the inevitable influences of the West. The government is striving diligently to provide education for the masses which appears to be having an adverse affect on the indigenous cultures that have made the archipelago such a unique and special nation.

The author was assigned by the government to the *Institut Keguruan dan Ilmu Pendidikan* (IKIP) in Rawamangun (Jakarta), but also held classes for students/faculty at teacher-training institutes (IKIPs) in Padang (Sumatra), Bandung, Yogyakarta, Malang (on the island of Java), and Ujung Padang (Sulawesi). In-service conferences were also held for *Fakultas Pendidikan Bahasa dan Seni* (Faculty of Language & Arts Education) at three universities: Universitas Indonesia (Jakarta), Universitas Sumatera Utara (Medan), and the prestigious Universitas Gadjah Mada (Yogyakarta) which boasts of nearly 400 full-time faculty.

This article is based largely on Goolsby's report to the Indonesian *Badan Penelitan dan Pengembangan* and the United Sates Information Agency and Council for the International Exchange of Scholars. It is based largely on formal and informal observations of classrooms at all levels of government and private schools, as well as formal and informal interviews with students, teachers, administrators, and parents.

MUSIC EDUCATION IN THE REPUBLIC OF INDONESIA: A MODEL OF CULTURAL PLURALISM

Introduction

The author was selected as a Fulbright Lecturer based in Jakarta in the Republic of Indonesia during 1989-90 due to Indonesian needs in teacher-training programs for arts education. Indonesia has made extraordinary progress as a developing nation during the past 25 years (i.e., economically and socially). As it continues to develop, however, there may be significant threats to characteristics which have made Indonesia unique among Asian nations.

During my ten months in Indonesia, I was assigned to the music faculty at the *Institut Keguruan dan Ilmu Pendidikan* - Rawamangun (Jakarta). During these months, I was provided the wonderful opportunity to travel more than 40,000 miles through 19 of Indonesia's 27 provinces observing and speaking in government and Islamic schools. I was provided a "counterpart" by the Indonesian government to serve as interpreter, answer questions, and provide me with explanations about the customs of the people (to the extent that a Westerner could possibly comprehend in so brief a time). Throughout my travels I was provided many opportunities to interview and talk with teachers, students, and parents.

An unusual coincidence enhanced my opportunity to witness Indonesia with greater comprehension than I would have otherwise enjoyed: several days prior to my arrival, on my behalf, a secretary at the U.S. Embassy responded to an advertisement in the English-language *Jakarta Post* for a small apartment. The (inevitable) negotiating resulted in my renting a two-bedroom apartment attached to the "mansion" built as a gift from the Indonesian government to Hajji Agus Salim, the nation's first Minster of State. This revered intellectual was a scholar, statesman, and religious leader; he was also one of the world leaders responsible for creating the 1955 Asian-African Non-Aligned Alliance--those many governments that refused to "side" with either the U.S. or the U.S.S.R.

The home is currently the residence of Salim's youngest son, Ciddiq, who has followed in his father's footstep's as a philosopher and scholar. Every evening, Ciddiq sits at his computer translating college textbooks from English, French, German, Japanese, and Dutch into *bahasa Indonesia* (the national language). During the time I lived there, his son was enrolled at the prestigious Technical Institute, so Salim had undertaken the translation of engineering texts. For three to seven hours each night he would read a few sentences from some impressive tome in a foreign language, consult a technical dictionary in English, refer to a "Webster's" attempting to comprehend what he'd just read, then ponder how the concepts could be explained in his country's "new" language.

I was able to enjoy many private conversations with Ciddiq. It was he who assisted in my comprehension of the Indonesian "way of life" and to derive some understanding of the differences between ethnic groups as well as Indonesia's struggle to become a united people. My landlord not only tutored me in *bahasa Indonesian* but helped me grasp some understanding of the Indonesian philosophy: *Bhinneka Tunngal* ("Unity in Diversity").

He would often visit me simply to test my *priyayi* etiquette as a host -- the complicated Javanese customs which determines how one sits, stands, smiles, talks, directs one's eyes, laughs, dresses, positions hands, feet, posture, and all depending on the presence of whom and where. Sometimes Ciddiq would just visit to discuss an idea he believed might help in my understanding Indonesia and its people. One evening he said something like: "You know, you Americans frequently say 'Time is Money;' but you must realize that for us, time is not money, time is all we can afford. It's the only thing that is given to every one of us....and it never 'runs out.' We enjoy time and try to make the most of it; so please do not be impatient with our teachers and our students. Many of our problems are because the young people want to be like Americans.....and that cannot be."

My landlord and mentor also assisted in my understanding of how Indonesians will "alter" the truth in an attempt to please a Westerner. Interviews were always suspect since most Indonesians go to great lengths to please an "esteemed" visitor and responded with what they assume will make the

Westerner happiest. Many Indonesians find great enjoyment in the opportunity to practice their English.....often at the expense of facts and valid, reliable data.

Geographic & Historical Background

The Republic of Indonesia is the fourth most populous and among the most rapidly developing nations. The archipelago consists of 13,667 islands divided into 27 provinces located along the equator between mainland South-East Asia and Australia. A former Dutch colony, Indonesia has been an independent nation since 1945. It is rich in oil reserves (the only Asian member of OPEC), mineral deposits, rain forests, and other natural resources. In 1988, Indonesia entered a new phase of international development: it had established "self-sufficiency." For the first time in history, its domestic agriculture production met the demands of its population (*Asia Yearbook 1988*; 1989, pp 14-17).

Countless aspects make Indonesia unlike any Western nation and unique among Asian countries, and many of these characteristics present severe obstacles to education. Just the communication problem, for example, that results from being comprised of almost 14,000 islands, is unequaled by any other country. The communication problem is only exacerbated by the language barriers that still exist in some parts of the country. The National Language Institute in Jakarta issued the most recent "linguistic map" of Indonesia in 1972; research indicated 418 separate languages spoken in the country (exclusive of "dialects") (Nababan, 1979, p. 116).

The island of Java is the most densely populated land mass on earth, more than twice the population density of Japan. It only comprises seven percent of Indonesia's land mass but is home to over 110 million people. Java has been the center of an evolving civilization for more than 4000 years. Reflecting the influences of millennia-old cultures, Java is the location of several extraordinary ancient monuments. For example, Borobudur in East Java remains the largest Buddhist temple in the world; nearby is the fabled Prambanan Temple complex, the largest Hindu temple in existence. In West Java, Jakarta is the site of the largest mosque in the Islamic world: the Istiqlal Mosque.

The largest islands of Borneo, Celebes, Sumatra, Java, and New Guinea (which have been given Indonesian names) have been studied by school children over the world for decades. The smaller, Eastward islands, however, have been the interest of nations and empires for centuries -- the very "stuff" of wars, conquest, and mystery: the exotic and fabled "Spice Islands." Now divided into three provinces called the Malukus, the "Spice Islands" were the destination of the voyages of Columbus, Magellan, Drake, de Gamma, and other Renaissance explorers.

While trade with China and India was well established by the first century A.D. (the Greek writer Ptolemy mentions them as early as 165 A.D.), the Spice Islands were first exploited by the European powers during the sixteenth century. The Portuguese arrived first in 1512; within two generations they were followed by the Spanish, English, and Dutch. While great wars were fought between the major European empires, the Dutch carefully and methodically negotiated trade monopolies with the various sultans. On 31 December 1600 the great Dutch East India Company was chartered. Within 25 years it had seized control of every kingdom, city-state, and island between the Malaysian Peninsula and Australia. With the exception of the two years of Japanese occupation during World War II, Indonesia remained a Dutch colony for almost three and one-half centuries.

During these 350 years, the various ethnic groups of different sections of the colony maintained their distinctive ways of life. Unlike most areas of the Middle East where entire nations converted to Islam, kingdoms on Java and the other islands clung to many ideals and philosophies of the earlier Hindu and Buddhist influences. The resulting "style" of Islam exists in most areas of Indonesia to the present day.

Government

Indonesia has been an increasingly influential member of the South-East Asian community since World War II. When formally recognized as the 60th member of the United Nations in 1950, the formal government was primarily comprised of conservative Moslems, secessionists, and the largest communist party outside China. This new nation was comprised of over 300 distinct ethnic

groups of various races, religious beliefs, and degrees of patriotism toward a central government. When the patriots fought and won their independence, the Dutch abandoned a confederation of illiterate nationalists who for the most part had very little in common except bitterness from 350 years of foreign rule.

In reaction to colonial rule, members of the first formal government were committed to education. The early politicians were convinced that the colonial powers maintained a program designed to keep the divergent populace uneducated to facilitate domination, as well as sustaining a "divide-and-conquer" approach (Napitupulu, 1990); consequently, in writing their Constitution, the early leaders of the nation explicitly acknowledged the right of every Indonesian citizen to formal education.

The educational system is controlled by the central government. Education is guided by (and used to perpetuate) the State Policy of Indonesia: the *Pancasila*. This philosophy, the very basis for all government decisions and policies, has served to stabilize this remarkably complex nation. The *Pancasila* requires by law: (1) the belief in One Supreme God; (2) a Just and Civilized Humanity; (3) Nationalism (Unity in Diversity); (4) Democracy -- guided by the wisdom of unanimity arising from discussion and mutual consensus (*gotong royong* -- a 3000 year-old Indonesian tradition); and (5) Social Justice -- including "cultural equality".

The primary problems burdening Indonesia during the last 50 years has been its economic difficulties and its enormous population. The government has struggled diligently to address both obstacles to achieve status as a "developed" country. Many laws have addressed the nation's economic problems (such as the five consecutive Five-Year Plans). Legislation in 1990, for example, allowed foreign investors to loan money to individuals for the first time in the nation's history.

The second major obstacle in stabilizing Indonesia's future welfare is its population. As mentioned, it has the fourth largest population in the world. Significant to education: over *70 percent of the 190 million Indonesians are below the age of 21.*

EDUCATION

The results of the national educational effort during the 50 years of Indonesia's existence is no less than remarkable. When Indonesia proclaimed independence in 1945, the Dutch had established only three colleges (during the 1920s), and produced less than 750 high school graduates in a population of 68 million (Hall, 1988, p. 797; Napitupulu, 1990; Surjomihardjo, 1978, p. 284). By 1950, the country still had no Indonesian teachers.

The most significant educational reforms have occurred since the 1965 election of (current) President Suharto. The government began a series of Five-Year Plans to address specific needs of the country. The central focus of the First Five-Year Plan was economic recovery, but provisions were included to initiate educational reform (BPP, 1975). Among the principal targets of the reform movement was illiteracy, especially the lack of literacy in the national language: *bahasa Indonesia*. The most obvious solution was widespread schooling in all areas of the country. The rapid growth of the schools required more teachers which resulted in the practice of allowing "junior high" graduates to teach primary levels.

Innovations included creating equal access to education across all of the 3000+ inhabited islands, literacy in the national language, and establishing additional teacher-training institutions. Other legislation established religious education as part of the required curriculum (grades 1 through college).

Continued educational reform on a massive level have reduced illiteracy to a 1985 level of 35 and 17 percent for women and men, respectively (Tasmanian Educational Department, 1990, p. 55). This represents a 74 percent literacy level compared to 69 percent in China and 43 percent in India (UNICEF, 1990, p. 16).

The national motto, "Unity in Diversity" (*Bhinneka Tunngal*), has reflected the attitude of nationalists since the legendary Gadja Mada united the island of Java during the fourteenth-century Majapahit Empire. This ideal of unification while still recognizing and supporting the differences between ethnic groups has enabled Indonesia to develop as a nation. The notion of "Unity in

Diversity" has inspired the continuation of the many rich cultures of the various ethnic groups for centuries. And it has been profoundly affected by education.

The famed shadow puppet plays of the Javanese, for example, are all based on the *Ramayana* of ancient India. The Minangkabau people of Sumatra (the island west of Java) live in a completely different culture, a unique matrilineal society, yet exhibit strong Middle Eastern influences from ancient Arab traders. The island just east of Java, Bali, is home to the largest Hindu population outside India, and the evidence of their religion and customs are everywhere. The extreme Eastern islands enjoy a variety of cultures with different styles of dress, religions, music, arts, foods, languages; the inhabitants range from those with strong Polynesian ancestral ties to darker-skinned relatives of the Australian aborigines. In East Kalimantan (Borneo), there are 10 distinctively different major groups of Dayack; more than 200 different tribes speak their own language, yet their musical instruments are similar.

In many nations around the world, ethnic diversity has been the source of separatism, racial prejudice, and animosity as has been witnessed during the break up of the former Soviet Union and the more recent ethnic-based violence in Europe. Indonesia has been a model nation in ethnic diversity since 1928 when a group of young men and women from all sections of the colony met to pledge their unity as "one people united as a single country with one language" (*satu banga, satu negara, satu bahasa*) (Postlethwaite & Thomas, 1980, p. 51).

During the First Five-Year Plan, educational leaders were instructed to recognize and "protect" the variation in ethnic, language, religious, and social-class characteristics as reflected in "Unity in Diversity." Their charge included promotion of allegiance to the nation as a single unit in order to preserve the ethnic, language, and religious identity of the various groups that comprise the whole (Postlethwaite & Thomas, p. 53). In many ways Indonesia remains a model of cultural pluralism.

But present-day Indonesian youth are profoundly affected by the West. The lure of the West presents a difficult choice for these young people. Millions are quickly discovering a new view and

way of life through Indonesia's massive educational effort. This generation must choose between perpetuating the "old ways" and preserving their centuries-old traditions, or pursuing prosperity in the Western sense.

Government Schools

By government definition, a "school" consists of at least one headteacher, one other teacher, and two pupils. In some cases three "schools" exist in a single building (morning, afternoon, and evening). Students spend 26 clock-hours in school over six days each week. Full-time teachers spend 14 clock-hours per week in school. This system, confusing to Westerners, requires the minimum of two teachers to operate a school. Most teachers hold two full-time teaching positions or work full-time elsewhere. Many of the statistics reported by village and community government offices to the central office of Education & Culture are misleading. Villages frequently report a "new" school, for example, when they have actually added another "shift" to the present "school building."

Government schools in Indonesia are provided at three levels, with the six-grade primary level (*Sekolah Dasar* or SD) mandatory for all children since 1966. Students must attain a minimum score on a national achievement examination in order to graduate from the SD and to qualify for entrance into secondary school.

The entire 25-year record of Indonesia's battle to educate a large, extremely diverse, and geographically dispersed populace is a remarkable demonstration of how "success breeds success." From 1971 to 1989, the enrollment at SD schools more than doubled (rising from 12.9 million to 28.9 million). The enrollment for 1989 reflected that 99.6 percent of the eligible children were registered for school (NIER, 1990, p. 61).

Secondary schools containing grades 7, 8, and 9 are called *Sekolah Menengah Pertama* (SMP). Students are allowed to select an SMP to further their general education, or to select one of

three specialized SMP devoted to specific training in home economics, business preparatory, or a technical school (Postlethwaite & Thomas, p. 67).

In 1989, 3,815,000 students passed the national test and graduated from an SD school. Out of these graduates, 2,550,400 went to "general" SMP schools; an additional 43,600 selected SMP schools with a "major" concentration. Nearly 1.3 million elected not to continue in school and an additional two million SD students did not pass the graduating examinations. These last two groups of students contributed more than three million 12-year-olds to the work force (RSP -- "Official Statistics," 1990). Indonesia has continued its battle against illiteracy (and unemployment) by making SMP compulsory beginning in 1991 (Napitupulu, 1990, p. 4).

In 1989, nearly two million students passed the national standardized test required to graduate from secondary level and enter High School (*Sekolah Menengah Atas*, or SMA). High schools fall into five categories: SMA which offer a general-academic program, and four specialized schools offering business, home economics, technical (including agriculture), and teacher-training. In 1989, more than one million entered an SMA and 425,900 attended vocational schools. The total percentage of 16-18 year-old Indonesians enrolled in school reached the highest level in the nation's history at 36.6 percent (NIER, 1990).

The vocational-type schools have been provided to the public based on the government's assessment of national needs. Indonesia's continued development requires an increase in "intermediate-level" as well as well-trained technicians, business/clerical staff, and agriculture workers. The general-academic schools, nevertheless, remain more prestigious and offer millions "hope" for economic prosperity. In an attempt to achieve a more productive balance between enrollment in the five categories of schools, the vast expenditures during the 1970s and 1980s were devoted to upgrading the vocational schools.

During the First Five-Year Plan, initiated when the country was on the brink of revolution, federal appropriations for educational R & D totaled only 192.00 (U.S. dollars) (Beeby, 1979, p. 2). Government reports indicate that in 1970 national allocations for instructional materials (which

include textbooks) totaled one box of chalk and four writing books for each of the 56,383 SD schools serving a total enrollment of 11,520,931 children (NIER, 1970, pp. 222 & 242). By the Second Five-Year Plan, the same budget was increased to 1.3 million dollars per year, including publication of 232 million textbooks (Postlethwaite & Thomas, 1979, p. 56) The extraordinary increase in educational spending was due to the OPEC oil embargo of 1973-74. In addition to the dramatic rise in the oil prices, Indonesia significantly increased oil production. By 1981, the nation's expenditure *per year* for education exceeded one billion U.S. dollars (UNESCO, 1984).

Textbooks remain scarce within Indonesian schools. With virtually all cultures comprising Indonesia long-steeped in an oral tradition, the publishing industry remains in its infancy. The schools seldom provide books and few students can afford them (NIER, 1970).

The SMA provide a core curriculum for all students: religion, mathematics, natural science, *bahasa Indonesia*, English, another foreign language, history, and music. Students then select one of two tracts in which to complete their degree. One tract is considered a "college preparatory" degree but encourages students to concentrate in physics, biology, social science, or culture (a combination of music, dance, and drama). The second tract allows students to focus in industrial technology, computers, agriculture & forestry, family welfare, health services, and "maritime studies" (UNESCO, 1984, p. 13). The very popular SMA program devoted to teacher-training will be phased out by 1997.

Curriculum

The first three years of SD education are taught in the regional or local language. *Bahasa Indonesian* is introduced during the third year and is taught as the principal subject for grades four through six. Other required subjects in SD schools include:

Religious studies 10%	Civics 10%	Science 10%
bahasa Indonesia 15%	Music 10%	Arithmetic 15%
Regional language 5%	P.E. 7.5%	Family life 5%

The remaining 12.5 percent of instructional time is devoted to pre-vocational skills. Principals allocate this time to specialized training in business, agriculture, technical, or any of the required subjects (NIER, 1970, pp. 234-237; Beeby, 1979, pp. 148-151).

At the secondary level (SMP), English and history are added to the curriculum and music is expanded to incorporate dance. In high schools (SMA) all of the previous subjects are continued with the addition of Arabic (part of *Agama* or religion) and another foreign language (usually a choice of German, French, Dutch, or Japanese), plus economics, geography, and Indonesian history (NIER, 1970, p. 219). The length of the school day remains the same; the national examinations test 14 subject areas.

Teacher Education

During the late 1960s the Department of Education and Culture began a 10-year program to establish at least one teacher-training college in every province. Ten of the largest evolved into the Institutes of Teacher Training and Science of Education (*Institut Keguruan dan Ilmu Pendidikan* or IKIP). There are two in separate provinces on Sumatra; six in five provinces on Java; and two in provinces on Sulawesi (Notodihardjo, 1990, p. 12). These locations contain the largest population centers in Indonesia and the largest ethnic groups. Other teacher-training institutes have been incorporated into Faculties of Education in universities.

During the first two Five-Year Plans which initiated a renewed emphasis on education, (resulting largely in a substantial increase in literacy), there was a parallel trend toward Westernization. The teacher-training institutes (IKIP) were charged with educating more school teachers with the capacity and ability to perpetuate the indigenous cultures of the various ethnic groups. Music education was established as the primary mode of this "self-preservation."

Today each IKIP accepts any SMA graduate who desires to be a teacher. A career in education appeals to many due to the job guarantee. The risk in attending an IKIP, however, is

twofold: first, the pay is very low. Teachers are employed as Grade III government employees with a salary of 80,000 rupiah/month (1990). The author's rent for a small flat was more than one million rupiah/month. Teachers also receive a stipend of 10 kilograms of white rice monthly and those who tutor after school receive an additional 1500 rupiah/month (NIER, 1990) (or about $0.75 in 1992). Teachers in government schools have been traditionally "fixed" at Grade III for their entire careers. Due to the teacher workload of 14 hours per week, however, most teachers can hold two or three full-time positions. [The current average per capita income in Indonesia is below 500 U.S. dollars (1992).]

The second risk in pursuing a career in education is the strong possibility of being assigned to a remote, rural school outside one's own ethnic group. Students who attend IKIP do not pay tuition, but are obligated to teach at a government-assigned post for their first five years of teaching; they are then free to seek employment at any school.

To assist in recruiting teachers the Department of Education and Culture announced that in 1991 teachers would be allowed to rise through the ranks as other government employees. Promotion will be based on the "teacher's performance and ability" (NIER, 1990, p. 66). Special incentives, such as a financial bonus at year's end, also will be used to reward teachers in remote regions of the country (UNESCO, 1990, pp. 12-13).

Each IKIP offers the equivalent of a bachelor degree (*Sarjana*) and a masters degree (*Pasca Sarjana*); a few offer *doktor* degrees. Not every IKIP, however, offers degrees in every content area. The IKIP in Bandung (West Java), for example, which has the finest music department and the most qualified music faculty only offers the equivalent to an Associate degree in music education (*Sarjana Munda*). For political reasons, IKIP-Rawamangun (a Jakarta suburb) is allowed to offer the *Pasca Sarjana* in music education, although less than 10 percent of the first-year students could read traditional five-line Western notation.

During the late 1960s educational reform in Indonesia was initially aimed at increasing the number of teachers in order to reduce class size. By 1970 class size had been reduced to 40 pupils

per teacher nationwide and slightly more than 50 per teacher in urban schools (NIER, 1970, p. 224). This reduction in class size was achieved by certifying SMP graduates (junior high) to teach at the SD level and operating schools on a double shift. By 1970, these SMP graduates accounted for more than two-thirds of Indonesia's primary school teachers.

During the 1980s the Department of Education and Culture began drastic reform of the 10 IKIPs and the high schools designed to train primary schools teachers. Innovations for the 1980s included an increase in "education" courses, the addition of student teaching experiences, and a slight increase in all IKIP faculties to reduce the average student to teacher ratio to 75:1 (UNESCO, 1984). Due to the political nature of the educational bureaucracy, however, enrollment at the IKIP in Jakarta never exceeded 2000 students prior to 1982, but had a staff of over 700; at least 400 were full-time, of whom over 60 percent spent less than four hours per week at the school (Beeby, 1979, p. 134).

The IKIP curriculum for the *sarjana* degree (three-years) is 120 units (with each unit equivalent to 30 minutes of classroom instruction per week for a 12 to 14-week semester). All teachers study:

Courses	Units	Courses	Units
bahasa Indonesia	13	Science	10
Religious studies	9	Mathematics 10	
P.E. & health	9	English 7	
Civics (*Pancasila*)	6	Philosophy 6	
Foreign language	6	Student teaching 6	
Music	5	Education 5	
Psychology	4	Drawing/writing	4
Handicrafts	4	Geography 3	
History	3	Elementary ed. 2	
Ed. administration	1	major field 7	

A "normal" load consists of 20 units per semester (NIER, 1970, pp. 225-226).

As in most government schools there are very few textbooks and little or no study outside the classroom. Students listen attentively and hold professors in very high esteem. Dunbar has studied the educational system and recognized how the traditional cultures and the emphasis on oral tradition

has created the "popular perception that learning is a relationship with a teacher, and one that is immediate, oral, and hierarchial....described as follows:

> 1. The teacher, by virtue of age, superior qualifications, and special knowledge, is an authority figure, commanding automatic and unchallengeable respect.
> 2. Learners are obligated to defer to the knowledge and authority of a teacher and must seek approval, direction, and permission for each step of their passage through education.
> 3. Learning is a communal activity.
> 4. Learning is a passive activity, but teaching is active.
> 5. The limits of learning are prescribed by teachers who know and collectively possess the 'correct' knowledge, and the techniques to be emulated.
> 6. The learner-teacher relationship is formalized and perpetuated through ritual, protocol, and discipline" (1991, pp. 168-69).

These traditional views of education are prevalent at all levels of the educational system. The attitudes present difficulty in motivating students to read, think critically, or demonstrate any of the "higher level cognitive skills" through writing exercises.....all of which, of course, are Western notions of education. Yet Indonesian youth are increasingly coming into contact with the West through popular Western culture. Admiration for "Western ways" is permeating the centralized educational system. The newest generation of teachers is putting tremendous emphasis on textbooks.

MUSIC EDUCATION

Music education was identified by the government in 1972 as the medium through which Indonesia will attempt to preserve its rich and varied cultures, and the means through which it will attempt to counter the effects of Westernization. Music education was selected for a number of reasons. First has been to counter-effect the preference for American and European popular music by Indonesian youth. The profusion of Western popular music primarily is broadcast from neighboring countries. As an example, Indonesia refused to sign the 1989 International Copyright Agreement in an attempt to reduce the extent that Western popular music inundates the country. This action had the opposite effect: thousands of vendors in every province sell "pirated" cassette tapes very inexpensively.

A second important reason for identifying music education as the means for preserving Indonesian heritage is that like all cultures, music plays an essential role. In no other culture does music serve such an integral part of everyday life as in the Sudanese and Javanese customs (the largest of Indonesia's ethnic groups). In these cultures, as throughout much of Indonesia, the traditional music may be categorized into three types. The first is the music associated with the traditional courts and sultanates, music of high artistic standards, such as *gamelan* music. The second type is the music of mysticism and spiritualism -- the music resulting from Indonesia's unique blend of Islam, Buddhism, Hinduism, and Christianity (each of which has been present in the islands for more than 1000 years). And the third type is the peasant music -- folk songs, love songs, work songs, dances and much simple instrumental music (Taylor, 1989, p. 16).

The music most common to tourists and visitors, however, is not the music most representative of the Indonesian cultures. The professionals heard in cities and locations frequented by Westerners assume an important role in the preservation of culture, but are not typical Indonesian musicians. The majority of Indonesian musicians have traditionally been rural amateurs -- members of small villages where music is an ingredient of everyday life -- for both utilitarian and spiritual reasons. These amateur musicians may on occasion play on instruments normally associated with *gamelan* music, but usually make their own crude and inexpensive instruments (with the rare, finer instruments becoming family heirlooms).

It is *this* type of music and musician that is in danger of disappearing in Indonesia. The music which accompanies everyday life and serves as the very soul of culture is being rejected by millions of Indonesian youths as the glimmer of the West promises "gold and glitter." It is this type of music that is endangered, as is the very culture for which that music is so vital.

"High Art" Music

The government has established eight institutes of higher education which are somewhat analogous to Western conservatories for "high art" music. These *Akademi Seni Karawitan Indonesia*

(ASKI), located in the centers of the largest ethnic regions, are devoted to training not only professional musicians, but visual artists, dancers, and textile, wood, and metal crafts. Musicians are trained in one or several of the "honored" arts that are associated with a specific ethnic group. The largest and most popular of these schools is in Central Java where students must audition for entrance and which is devoted primarily to traditional Javanese gamelan music. Other *Akademi* train professional musicians for "high art" music from other areas of Indonesia: *angklung* and *gamelan* from West Java (Sundanese) and Bali, *kolintang* (North Sulawesi), *gondang* (North Sumatra), *Randai* of the Minngakabu (West Sumatra), and the *totabuang* of the Malukus.

Music of the Mystical & Spiritual

To actually identify and describe a specific "type" of Indonesian music that is mystical and spiritual would result in a book-length monograph. To a significant degree, all music of Indonesia is spiritual, and much of the traditional music (both "art" and "peasant" music) contains, or is associated with, mystery and the supernatural. The essential thoughts and philosophies which are basic to Javanese (and numerous other major Indonesian ethnic groups) as the result of millenia-old blending of religions, are revealed through mythology: *wayang*. Wayang reflects all aspects of Javanese, Sundanese, Balinese, and other groups' tradition and life. The hundreds of characters are well known to all older Javanese (as well older members of other large ethnic groups). The mythological characters are not valued for what they do, but valued for the extent that they are devoted to someone, or something, or simply the extent that they accept their role in life -- their devotion to fate. Certain characters are cherished and (traditionally) worshipped due to how loyal they are, or how willing they are to die for a loved one, or merely for their polite bearing. Older Indonesians know the plot and how each of the hundreds of stories will end; the dramas have served as role models for generations. The presentations take the form of *wayang golek* (three-dimensional puppets), *wayang wong* (dance), *wayang topeng* (masked actors), *wayang orang* (human actors, often in spectacular costumes), and *wayang kulit* (shadow puppets).

Wayang will undoubtedly be popular among tourists and visitors for many years to come. Interviews with students and teachers throughout Indonesia indicated that very few (less than 10 percent) of those below the age of 20 were familiar with the stories and characters. While many students in SMP and SMA indicated an interest and an "acquaintance" with a few of the most popular and heroic characters of the *Ramayana*, only those near Central Java (Yogyakarta and Solo) showed any genuine knowledge of the legends.

All students were aware of the art forms and claimed to have seen *wayang* in one or several forms on television (although many of these affirmative responses were given by children living in villages many miles from the nearest television). [The Republic of Indonesia maintains a single television station which broadcasts daily from 4:00 p.m. to 11:30 p.m. All programs, with the exception of one American situation-comedy, are educational in nature.]

The students' most frequent complaint was their inability to understand the language. Most *wayang* is performed in the ancient languages (with Javanese, or *Kawi* the most common), or in the regional languages. Consequently, a *wayang kulit* filmed in Yogyakarta would indeed be incomprehensible to over 100 million Indonesians.

Interestingly, the vast majority of students expressed a genuine interest in the gamelan music that accompanies all wayang. More than 75 percent of the SD and SMP students interviewed indicated that they listened to wayang more than 20 hours per week on the radio; most of these children indicated that they were listening to music as opposed to a "story" (listening to soccer matches ranked second).

Teachers indicated that the stories comprising *wayang*, which are derived from the *Ramayana* and *Mahabharata* are "discussed" in world history, Indonesian history, music, civics (*Pancasila*), and religion classes. Discussion with the SD and SMP teachers revealed, however, that very few of them knew the stories beyond a the brief, superficial descriptions that existed in textbooks already issued to some schools.

Traditional Music

Traditional music is the "type" of music that is rapidly disappearing in Indonesia; or at least undergoing drastic revisions. The traditional music that has been popular among the masses for centuries (and their accompanying attitudes) is being replaced by a different genre that appeals to the Indonesian youth. Traditional music in Indonesia has survived in many forms depending on the ethnic groups with which it is associated. Songs about love and war, heros and everyday life, children's songs, dances, all are rapidly becoming extinct as the government promotes unity, economic and social development, and literacy -- which for formal music education, utilizes music books to replace the century-old system of oral transmission.

Like most aspects of the various Indonesian cultures, "traditional music" is strongly grounded in "oral tradition." Music notation of "high art" music (*gamelan*) has existed only for a only century or so (Lindsay, 1977). Across all ethnic groups comprising the Indonesia people, the traditional mode of education of music of all types has been "oral transmission" and "apprenticeship."

From ancient times through the present day, the main body of what individuals know about the world -- their customs, their language, their way of life -- as well as their occupation, is learned through direct participation in family and village life. Only during the last 20 years has the government's emphasis on education begun to alter these customs.

As the result of increased emphasis on literacy and the educational system's greater dependency of the centralized government, traditional music is emerging with greater signs of commercialization. The effects on the educational system results in a sort of "catch-22" for music education: introducing an educational system modeled after the West (with emphasis on factual knowledge), an increase in literacy (a standard measure of a nation's prestige in world development), a parallel increase in publication of textbooks (while few Indonesians yet read for pleasure), *into* a society whose very culture is dependent on oral traditions, a culture whose nature *prevents* exact duplication or replication of the performing arts.

A study recently completed on Indonesia's rapidly growing publishing industry, indicated that textbooks for SMP, SMA, and SD schools (in ranked order) are the largest number of books published in both government and private sectors. Rankings for SMP and SD textbooks by subject matter published since 1984 are: religion, moral education (*Pancasila*), Indonesian history, P.E. & health, music education, *bahasa Indonesian*, regional languages, social studies, "other" vocational studies, and mathematics (Paembonan, 1990, p. 109-110). During the five-year period of Paembonan's study (1984-89), textbook publications averaged nearly 50 million volumes per year. By 1989 this accumulative total was sufficient to achieve a textbook to student ratio of 1:1 in government school; it is still distant from providing every student with a textbook for every subject in the curriculum (i.e., 14 required and nationally tested subjects in SMA alone).

The Music Curriculum

Music education is a required component of the curriculum in primary school. While the government requires 10 percent of instructional time to be spent in music, principals determine the frequency of class meetings and if a full-time music teacher is needed. At the secondary level, music instruction is an elective offered at most general-academic SMP, and at the high school level, students are required a course in Indonesian culture. The majority of SMA principals hire music teachers to teach the "culture class" class and also offer general music classes.

The majority of music educators in the United States are trained as both professional musicians and as professional teachers. In Indonesia music teachers are trained as teachers and follow the prescribed curriculum of whatever textbook is made available. Music instruction in SD, SMP, and SMA schools is provided using the same techniques as for other subjects. Teachers lecture; students appear attentive. Teachers questions students to determine if they absorbed the "necessary" facts (as indicated by the textbook). If they did not, the process is repeated until the teacher is satisfied that the students "know" the information. Teachers tell students what to enter in their notebooks and then dictate very slowly or write the notes on the chalkboard. Singing is interspersed

at the SD level and less frequently at the SMP level. In many schools only the teacher has a book. At the SMA level, teachers lecture directly from notebooks compiled at IKIP.

During the mid-1970s a Task Force was assembled (funded by the Ford Foundation) to determine the quality of education, including music education, across Indonesia (Beeby, 1979). As part of the study, a sample of notebooks were examined. More than 75 percent had copied identical material within their classes, but teachers had inspected notebooks in less than 10 percent of the cases (Beeby, p. 78).

Music education at the primary level most often consists of singing nationalistic folk songs and learning to read *Cheve* notation. Figure 1 is a reproduction of a melody from an SD music book of songs by A.T. Mahmud. The title translates "At the Station" and the text refers to how busy people are at the train station. These types of children's songs are used throughout the country to introduce many children to the national language. The tempo marking *agak cepat* translates literally to "rather fast."

Figure 1 about here

Figure 1. Example of primary level children's song *Di Stasiun* in *cheve* and traditional Western notation. From *Pustaka Nada: Kumpulan Lagu Anak-anak* by A.T. Mahmud (no copyright).

The Department of Education and Culture introduced music requirements for SD, SMP, and SMA schools in 1975. The curriculum guides require instruction in both "traditional" and "non-traditional" music in vocal and instrumental music (Sopandi, Suryana & Setiana, 1979, p. 1). These requirements resulted in an increased demand for music teachers and forced revision to the *sarjana* degree in music at all ten IKIP. The effective changes included appropriations to provide schools with traditional instruments of various types (although fewer than 10 percent had more than a single drum in 1990), music books, and *requirements* that each school have at least one full-time music teacher (*RSP*, p. 76). Pianos and traditional band/orchestra instruments as found in American music

education is not found in government schools. Using any type of pre-recorded tapes or records is also very rare.

Figure 2 contains an example of a "traditional" musical selection contained in a college textbook for music methods at SMP level schools in West Java (*Metoda Pendidikan Seni Karawitan Sunda*, p. 40). Selections in this text are useful since they can be played by various traditional instruments (gamelan, angklungs, sulings, and others). The method book suggests that the woodwind instruments and drums be allowed to improvise and most of the children sing. At the top of the page *Contoh Lagu-lagu Kawih* translates to "example of ancient Javanese songs." Other instructions indicate that the tuning is for the *pelog* scale (the seven-note traditional scale), with the "pillar" (1=*tugu*) being the sixth pitch of the seven-note gamelan instruments.

Figure 2

Figure 2. Example of "traditional" Indonesian music for SMP students. The piece can be performed on a variety of traditional instruments. From *Metoda Pendidikan Seni Karawitan Sunda* edited by Atik Sopandi, *et al* (no copyright).

Roughly, the title translates: "Accolades for Indonesia," and the lyrics use the "older" Indonesian spellings (prior to the standardized spellings adopted during the late 1970s).

Seldom do music teachers spend more than a few weeks teaching traditional music. Due to the shortage of instruments, however, this instruction is usually limited to singing a few folk songs and listening to radio broadcasts of instrumental music. *Angklungs* can be found in more schools than *gamelan* instruments since they are made of bamboo and quite inexpensive. Unfortunately, most *angklungs* are now tuned to Western tonalities to play "White Christmas" and other "favorites" for tourists.

Figure 3 contains the first two pages of the most popular music method, or music series, used in the Republic of Indonesia: *Pelajaran Seni Musik Praktis untuck SMP dan yang sederajat* ("Instruction in the Art of Musical Practices for SMP Students and the Equivalent") authored by a

team of six music educators for the national government. Like all Indonesian books, it is not copyrighted. It has gone through nine printings since it was completed in 1979, totaling more than 20 million copies of the two-book series. Books such as these are intended to be used by a single student as opposed to textbooks in the U.S. which are used for a number of years. The government subsidizes printing costs to enable students to make these books affordable to the public; this example costs less than $1.00 per volume. Most students purchase their own copy and use it as a songbook, notebook, workbook, and test booklet. In Indonesian fashion, almost incomprehensible to American educators, each volume is to be completed in a year's time; the third year of SMP is used to complete what teachers, students, and parents fundamentally understand will not be completed during those two years.

Figure 3 about here

Figure 3. The first two pages of the most popular SMP music series in Indonesia (pp. 11 & 12). The first unit is an introduction to melody and notation. From *Pelajaran Seni Musik Praktis* edited by Awuy, *et al* (no copyright).

Bab I (Chapter 1 of three lengthy chapters, each subdivided into Units) devotes approximately 50 pages to music theory; the first Unit is devoted to melody. Instruction begins with a "cheerful" (*Gembira*) song that is most likely already known by the pupils (learned at home or in SD). The text then explains how the staff is comprised of five lines and four spaces. Details regarding the basics of notation are discussed before students begin to "read" notation. The first sentence on page 12 in the figure is concerned with the direction of the note stems. This explanation is followed by the song's lyrics on the staff, and the page concludes with a lengthy and detailed explanation of melodic contour. [It may be noted here that *bahasa Indonesia* is a very "efficient" language, many ideas are contained in relatively few words; "parts of speech" that are considered unimportant were dropped from the language during its formalization during the 1960s, and unimportant letters were dropped during the standardization of the 1970s.]

One component of the music curriculum throughout Indonesia is learning 16 "national songs." The 1975 curriculum reform committee selected 12 short songs as objectives to be learned by every child in the country (four more were added in 1987, each devoted to newer provinces). Figure 4 contains one of these simple songs (these songs are also considered as "non-traditional" music for meeting requirements mentioned above).

Figure 4 about here

Figure 4. One of Indonesia's 16 national songs required to be taught in school. This is "National Song #2" from *Pelajaran Seni Musik Praktis* edited by Awuy, *et al* (no copyright).

This song appears in the book after several pages of explanation of sharps and flats and their effect on notes. The first sentence in the figure explains how the one sharp sign makes the melody in the key of G, but does not effect an F (all the way through the fourth line of melody). The second sentence reads: "Try explaining why." Interestingly, rhythms are not introduced or discussed for another five units. The lyrics roughly translate: "To our young country we pledge; to our young country we are devoted...our soul and our body."

One of the few criticisms of the 16 songs to be learned by every Indonesian is that all are not in the modern language. They are very important to the nationalistic movement in Indonesia, but most utilize an older form of the language popular in the 1940s (when very few Indonesians could communicate in a common language other than Dutch or Arabic). In light of Indonesia's constant battle against illiteracy, many educators view these songs as problematic and have repeatedly requested revising the lyrics in to modern Indonesian. Various publishers have slightly different variations of these tunes, but the lyrics always use the older (and in many cases, obsolete) words and spellings.

The second chapter of this popular music text is devoted to musical performance. Singing is "explained" first, followed by units in instrumental music. The explanation of singing includes

breathing exercises, a great deal of information about tone production, and many songs. Figure 5 contains two pages from the text's discussion of vocal production. Page 61 in the figure presents a rather thorough discussion (with illustrations) of the "open oral cavity" required for good tone production.

Figure 5 about here

Figure 5. Example of a unit on vocal tone production and enunciation. From *Pelajaran Seni Musik Praktis* edited by Awuy, *et al* (pp. 61-62) (no copyright).

Page 62 indicates the mouth positions for vocalizing the five vowel sounds in *bahasa Indonesia.*

Figure 6 contains one of the first exercises for instrumental music. As in many American general music classes, instrumental music follows singing. Unlike most American general music classes, students are first introduced to instrumental music through playing recorder. Students perform arrangements of traditional and non-traditional music. This instruction and drill is followed by instruction for playing simple percussion instruments, to accompany those children who were able to play the recorder well. With this approach, the curriculum designers rationalize that the "best" students are selected for the "most difficult" instrument and "weaker" students are then assigned to instruments in a descending order of difficulty (with the easiest instrument considered the drum that holds the steady beat). In their view, consequently, all students are able to perform in an instrumental ensemble with some degree of success.

Figure 6 about here

Figure 6. Example of a unit which utilizes a European folk song to teach melody and accompaniment by rhythm instruments. From *Pelajaran Seni Musik Praktis* (pp. 83-84) (no copyright).

This English titled melody (fulfilling the requirements for non-traditional instrumental music) is a tune known to all music teachers in the States. It is usually called "Lightly Row."

The version from the Indonesian method book, indicates that the melody is to be played or sung in solfege, or played on recorder, piano, or bells. The first example includes triangle and drum accompaniment; the second example is more accompaniment for additional instruments. On the next page of the book (not shown) harmonica is introduced as an additional Western instrument.

Bands and orchestras as they exist in American music education are nonexistent in Indonesian schools. Figure 7 contains two pages from the same SMP music book. These pages are extracted from the introduction to orchestral instruments. To learn to play an orchestral instrument, one normally enrolls in one of the hundreds of private music schools around the country. These are normally collective institutions where several piano teachers form an association to help share the cost of the instrument. Many of these schools also offer music instruction in strings and winds.

Figure 7 about here

Figure 7. Example of a unit in instrumental music; these illustrations serve students as an introduction to the orchestra. From *Pelajaran Seni Musik Praktis* (pp. 97-98) (no copyright).

The author taught several music history classes at one of these private academies: the *Yayasan Pendidikan Musik Jakarta*. Music instruction was on a level with that of most American universities. This particular school had more than 1000 students varying from four-year-old beginners to very advanced, international prize-winning pianists. Some students took a single 30-minute piano lesson each week; other spent six to eight hours per day at the school studying performance, Western music history and theory, composition, ear-training, and solfege. The finest graduates of the *YPM-J* continue their college education abroad since there are no conservatories for Western music in Indonesia.

The final figure, Figure 8, is included to indicate what is contained in the second year book. Basically it repeats the fundamentals of music theory and progresses through musical performance and music appreciation as does the first-year book. The units follow the same basic order as the first

volume, but treat each topic in much more detail and provide additional information in each area. There is considerably more "traditional music" plus units on Indonesian composers.

Figure 8 about here

Figure 8. The first two pages of the second volume of the series. From *Pelajaran Seni Musik Praktis, II* edited by Awuy, *et al* (pp. 13-14) (no copyright).

As shown on these two pages from the text, the idea of melody is expanded to include key and bass clef. The "test" at the bottom of page 14 in the figure requires the student to sing the melody in solfege, using numbers, and the lyrics in English and Indonesian.

After completing the two books, the SMP graduate would be well-versed in many aspects of music. The texts present more Western-style music than the traditional music of Indonesia. Even the national songs reflect greater Western influence than traditional Indonesian music tonalities and rhythms. During the author's visit to Indonesia, he observed no SMP in which students demonstrated musical knowledge or skills comparable to what is contained in the *Pelajaran Seni Musik Praktis.* Further, the information presented in these texts exceed the musical knowledge of most IKIP graduates who were observed by the author.

In the government schools, music teachers actually spend less time studying the music of their culture than is reflected in these books. Many teachers consider instruction and drill in Western concepts to be more sophisticated than "old-fashion," traditional Indonesian music. Many teachers are so young (e.g., the SMP graduates that teach in the SD schools), that they genuinely prefer Western rock music.

Music Teacher-Training

Like the entire federally-centralized educational system, music education reflects evidence of political influence and persuasion -- primarily through preferential treatment of specific IKIP and

universities. The Javanese culture, for example, is the dominant culture in Indonesia; more than 60 percent of the nation's population resides on Java and the majority of the nation's population is Javanese or of Javanese descent. Yet the island is the homeland to several ethnic groups, including the Sudanese (the second largest ethnic group), in whose culture music is as important as any people in the world.

IKIP-Bandung (approximately 2 hours by train from Jakarta) is attended primarily by Sundanese students. But IKIP-Bandung is not allowed to award the *sarjana* degree in music, which is officially required for secondary teachers. IKIP-Rawamangun in Jakarta (and where this author was assigned) has a smaller and weaker department of music, but due to political influence and its students and faculty comprised of a Javanese majority, it is allowed to award the masters degree in music. The writer lectured regularly at both institutions one semester and felt certain that the students in Bandung received a far better musical education (in theory and practice, in Western and traditional, and in performance and knowledge) than the students at any of the other five IKIP visited. This bias seemed due to tradition far more than any type of ethnic prejudice and is indicative of how slowly changes evolve in Indonesia. Due to tradition, lack of systematic accreditation programs, or evaluation of institutions for teacher-training, the privilege of awarding certain degrees is withheld from colleges despite their qualifications.

The music education degree offered at IKIP-Rawamangun and most of the other IKIPs is a specialist degree (*sarjana 1*) and not only certifies one to teach at the secondary and high school levels, but qualifies one to teach in another IKIP. It is a four-year program open to any IKIP student; there are no admission requirements of any kind except the minimum test scores on the national examination given at the end of SMA. There are no auditions, no requirement to read music, and no "major instrument" as in American university degree programs. In addition to the general education courses required of teachers listed above under Teacher Education, the music teacher-training program requires:

First Year

First year theory (2 semesters) -- students learn to read & write notation as in the SMP text described above
First year solfege (2 sem.) -- more learning to read notation and sight-singing using fixed do
Recorder class (2 sem.) -- performance skills, learning the national songs, only college ensemble requirement
Philosophy of the Arts (1 sem.) -- lectures on the importance of art to Indonesia (not taught regularly)

Second Year
Second year harmony (2 sem.) -- chord structure, functional harmony, introduction to part-writing
Applied music -- 2 sem. each of "class voice", "class guitar", and "class piano"
Acoustics (1 sem) -- identifying timbres of Western orchestral instruments
Italian (1 sem.) -- vocabulary for tempo/expression markings

Third Year
Music History (1 sem) -- Western music history
Conducting (1 sem.) -- basic beat patterns
Applied music (2 sem.) -- lessons groups of 2s or 3s on a single instrument selected from the previous year
Composition (1 sem.) -- writing songs very much with a Western "popular flavor"

Fourth Year
Applied music (2 sem) -- con't of previous year's study
Traditional music (1 sem) - *gamelan*
Sr. thesis (1 sem) -- writing a short term paper
Sr. project -- paper on student teaching
Sr. thesis seminar (1 sem). -- sharing the papers
Student teaching (1 sem.)

All music majors at each IKIP are required only one course in "traditional" music of Indonesia. This course is completely devoted to Indonesian "art music," or *gamelan* music. In most IKIP, students spend the entire semester rotating among the various instruments and becoming "acquainted" with gamelan notation through performance of two or three very simple selections. At IKIP-Bandung, students take three courses in Indonesian music, plus "traditional music" is incorporated into other classes (e.g., composition and music history).

No courses are devoted to elementary or secondary general music in the sense of Music Education in the U.S. where methods as well as a "repertoire" of sorts is developed. The majority of music courses cover Western music traditions. These graduates then are assigned to all parts of the nation with little or no knowledge of the musical tradition representative of whatever ethnic group they are teaching. The only common music are the 16 national songs, the "art music" from public radio broadcasts, and the Western popular music from radio broadcasts originating in Singapore, Malaysia and other countries.

SUMMARY

The Republic of Indonesia is a rapidly developing nation -- since 1950 it has become an influential power in South-East Asia, and its prominence is increasing throughout Asia and the world. Since 1928 when a group of delegates (all under the age of 30) representing more than 20 ethnic groups met to pledge their allegiance toward united central government with a single, common language, Indonesia has been a model of cultural pluralism .

Today all Indonesians are multi-lingual. The majority may well be examples of what it means to be multi-cultural. Children grow up surrounded by a rich culture of their own regional heritage. Through government institutions such as compulsory education and the country's single television station as well as a multitude of radio broadcasts, these children enjoy repeated exposure to the basic characteristics of the performing arts from all of the cultures indigenous to the archipelago. The conscious and deliberate attempt by the government to nurture "Unity in Diversity" has become the guiding political, social, economic, and cultural philosophy of the nation since its creation.

The government clearly recognizes the potential dangers inherent in the possibility of any single ethnic group becoming "closed-minded" or biased toward any other cultural group. Anything short of total acceptance of all other Indonesian cultures would greatly disrupt the rather casual "flow" of Indonesian society.

Music educators within the United States, particularly, should note with interest that the Indonesian government has targeted music education specifically as the means for pursuing and promoting multi-culturalism within their country. Music is now required during all nine years of compulsory formal schooling and music education is required in all teacher-training institutions.

As the central Indonesian government continues its battle against illiteracy and refines its massive education system, the present population of school-aged children will have even greater contact with the West. Every evening for nearly a year this writer observed groups of two to 20 Indonesians gathered about a radio listening to traditional music -- frequently these individuals

actually were listening to dance on the radio. Inevitably, all of these individuals were beyond their teenage years.

The "high art" music of Indonesia will continue to flourish as long as there is government support and as long as there are tourists. As the growth in literacy among young people is paralleled with an increase in Western music, fashions, and "pop culture," there is a genuine threat to the centuries-old traditional "folk music" of many Indonesian cultures as well as to the "way-of-life" for many millions.

For Indonesia, as for many "new" nations, the standard of living is constantly compared to that of the United States and other Western countries. The standards by which the youth develop ambition and view the future is fast becoming something analogous to the "American Dream." Frustration will be great.

In spite of various attempts to reduce Western influence, tens of millions of Indonesian youths are very impressionable. The government has endeavored to reduce outside influence: initiating the Non-Aligned Movement, refusing the U.S. access to one of the 8000+ uninhabited islands to replace the military bases lost in the Philippines, refusing to participate in international copyright negotiations, remaining closed to outside businesses for so many decades, and many other attempts. But, dependency on the West and Japan for economic development has forced a degree of vulnerability. Dependency for technical equipment and assistance, as well as for a petroleum market, has forced Indonesia to open to the imperium of the West. And as reflected throughout history, the advent of Western influence and prejudice is prepotent -- and perhaps irreversible.

The government has accurately assessed the situation and initiated steps toward self-preservation: a remarkable emphasis on regional pride, ethnic and cultural diversity, and patriotism toward the central government. The future of "Unity in Diversity" largely will depend on the extent that "diversity" includes Western culture(s). Government leaders recognize that the nation cannot continue to develop economically without accepting some Western ideas. The government leaders

also realize the value of their own collective heritage and have placed an enormous burden on music education.

There are many weaknesses in the Indonesian educational system -- especially when evaluated from a Western perspective. What has been accomplished by so new a government, however, is no less than remarkable. When compared to the educational systems of other nations that have emerged since World War II, Indonesia's educational system and its patronage of its component cultures is unequalled.

The threat to Indonesia's cultural harmony is not domination of a single ethnic group. The threat to Indonesia's collective culture and "way of life" is from the West.

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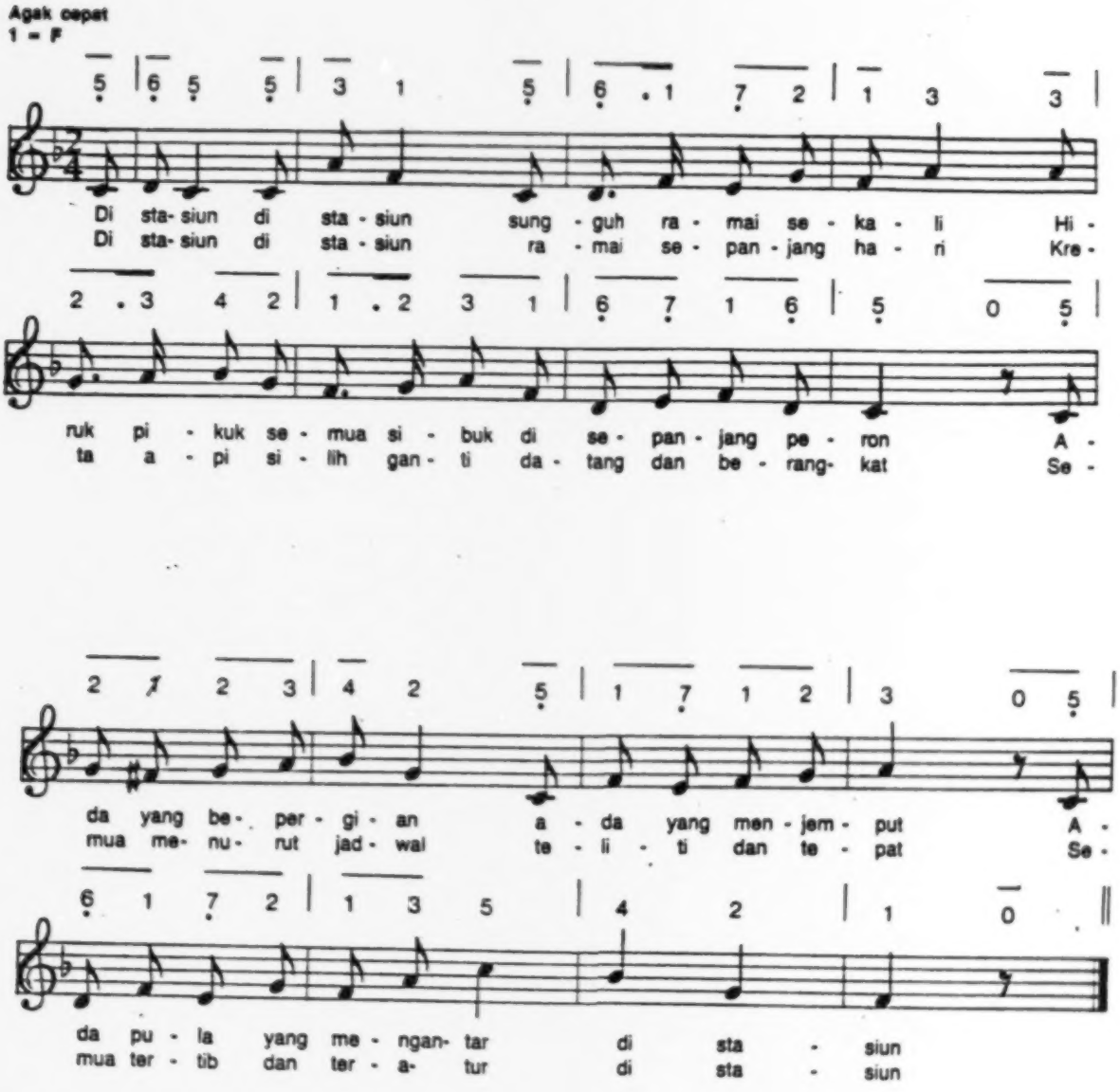
106. DI STASIUN

Agak cepat
1 = F
Di sta- siun di sta - siun sung - guh ra - mai se - ka - li Hi -
Di sta- siun di sta - siun ra - mai se - pan - jang ha - ri Kre -
ruk pi - kuk se - mua si - buk di se - pan - jang pe - ron A -
ta a - pi si - lih gan - ti da - tang dan be - rang- kat Se -
da yang be - per - gi - an a - da yang men - jem - put A -
mua me- nu - rut jad - wal te - li - ti dan te - pat Se -
da pu - la yang me - ngan- tar di sta - siun
mua ter - tib dan ter - a- tur di sta - siun

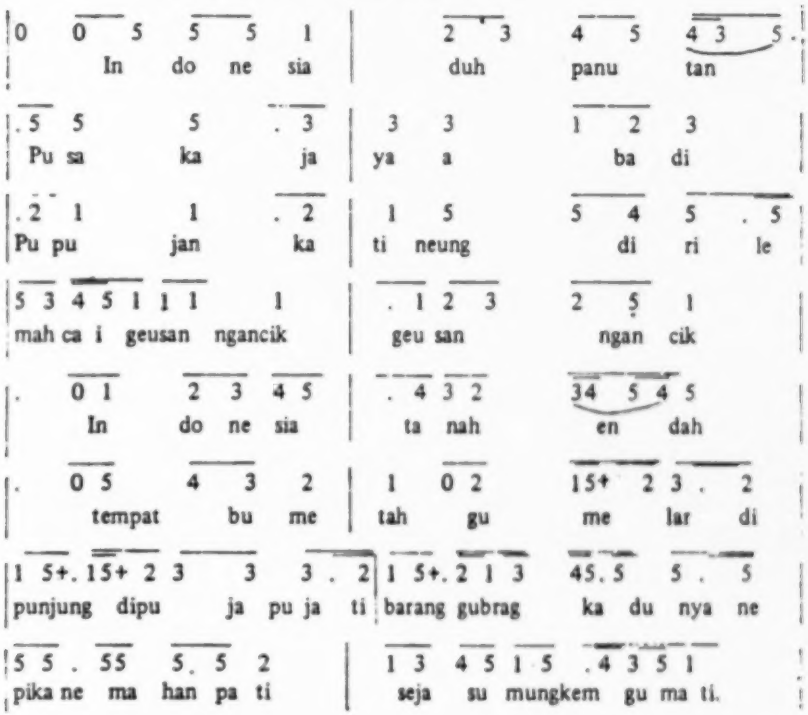
Figure 1.

Contoh Lagu-lagu Kawih.

INDONESIA PUPUJAN HATI

Laras : Pelog
Surupan : 1 = Tugu
Gerakan : Anca

Pangkat : 0 3 4 5 3 4 3 4 5 1


0 0 5 5 5 1 | 2 3 4 5 4 3 5
In do ne sia | duh panu tan
.5 5 5 .3 | 3 3 1 2 3
Pu sa ka ja | ya a ba di
.2 1 1 .2 | 1 5 5 4 5 .5
Pu pu jan ka | ti neung di ri le
5 3 4 5 1 1 1 1 | .1 2 3 2 5 1
mah ca i geusan ngancik | geu san ngan cik
. 0 1 2 3 4 5 | .4 3 2 34 5 4 5
In do ne sia | ta nah en dah
. 0 5 4 3 2 | 1 0 2 15+ 2 3 . 2
tempat bu me | tah gu me lar di
1 5+. 15+ 2 3 3 3 . 2 | 1 5+. 2 1 3 45. 5 5 . 5
punjung dipu ja pu ja ti | barang gubrag ka du nya ne
5 5 . 55 5. 5 2 | 1 3 4 5 1 5 .4 3 5 1
pika ne ma han pa ti | seja su mungkem gu ma ti.

Indonesia duh panutan
Pusaka jaya abadi
Pupujan katineung diri
lemah cai geusan ngancik
geusan ngacik

Indonesia tanah endah
tempat bumetah gumelar
dipunjung dipuja puja
tibarang gubrog kadunya
nepi ka nemahan pati
seja sumungkem gumati.

40

Figure 2.

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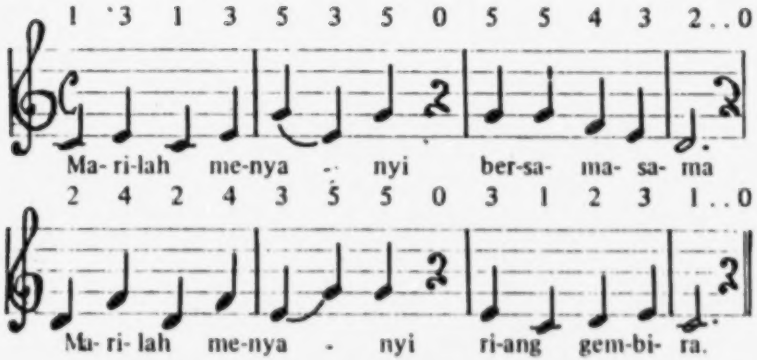
BAB I

TEORI MUSIK (DASAR)

1. Melodi

MENYANYI

Gembira. Pak Dal.

Nyanyikanlah lagu yang berjudul "Menyanyi" ciptaan Pak Dal di atas secara solmisasi (dengan pengucapan: do - re - mi - fa - so - la - ti - do'). Tentu kita akan merasakan, bahwa nada-nada yang kita nyanyikan terdapat perbedaan tinggi-nya. Sesudah itu nyanyikanlah teksnya.

Untuk dapat melihat lebih jelas letak teks dari lagu di atas sesuai dengan tinggi rendah nadanya, kita pergunakan garis-garis balok yang dinamakan **balok not.**

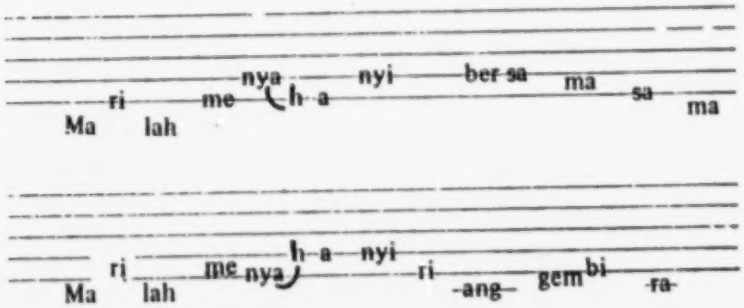
Balok not ialah lima garis lurus datar yang sejajar dan berjarak sama. Istilah lain untuk **balok not** ialah **para nada** atau **sangkar nada.**

11

Balok not yang terdiri dari lima garis, dihitung dari bawah ke atas. Ruang atau sela di antara garis-garis sejajar dinamakan spasi yang juga dihitung dari bawah ke atas (lihat contoh pada balok not).

Dengan demikian, **sebuah balok not terdiri dari lima garis dan empat spasi.**

Letak teks akan lebih jelas nampak tinggi rendah nadanya, bila kita letakkan pada balok not.



Kita lihat ada empat suku kata yang terletak pada sepotong garis yang ditambahkan di bawah garis ke 1, yaitu suku kata: **ma, lah, ang** dan **ra.** Garis tambahan itu dikatakan **garis bantu.** Garis bantu ialah garis tambahan, dibuat di luar balok not yang panjangnya cukup untuk menuliskan sebuah not dengan spasi yang sama.

Cara lain yang sederhana untuk melihat tinggi rendah not-not pada balok not ialah dengan menempatkan lambang not pada balok not serta membuat garis yang menghubungkan not-not yang berbeda tingginya.

12.

Figure 3.

Tanda mula 1 ♯ dari tangganada G pada balok not berkunci F terletak pada garis ke 4. Coba jelaskan mengapa.

BAGIMU NEGRI

Grave.
G = do.

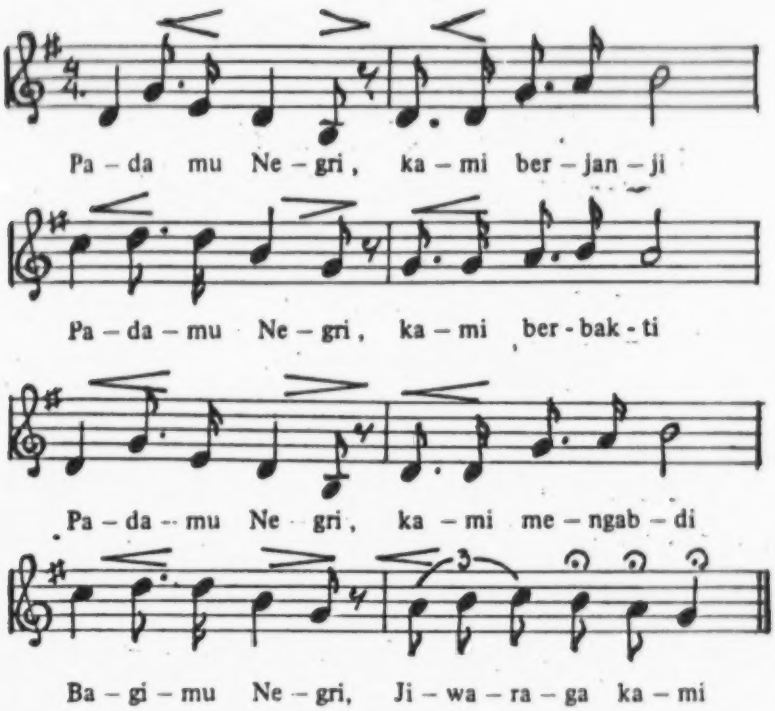
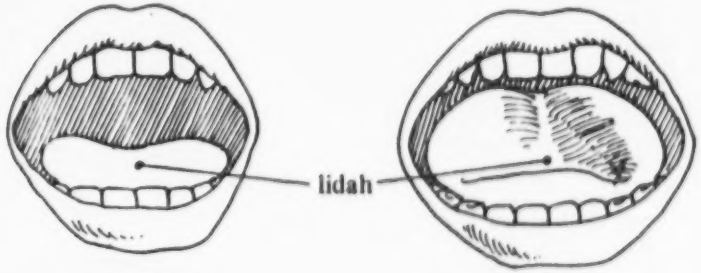
Kusbini.

17

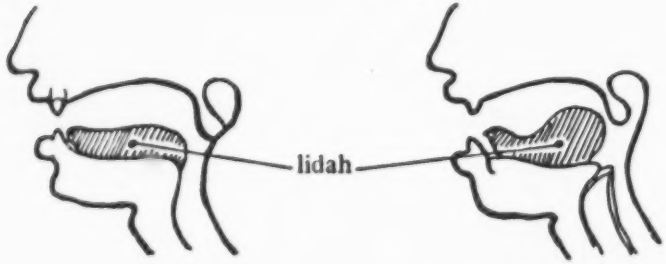
Figure 4.

uap. Letakkan lidah merata di bawah, ujung lidah menyentuh pangkal gigi seri bagian bawah. Perhatikanlah gambar 3, di bawah dan jangan seperti pada gambar 4.



Gambar 3.
Bentuk mulut yang terbuka baik.

Gambar 4.
Bentuk mulut yang terbuka kurang baik.



Gambar 3A.
Terlihat dari samping. Lidah mendatar.

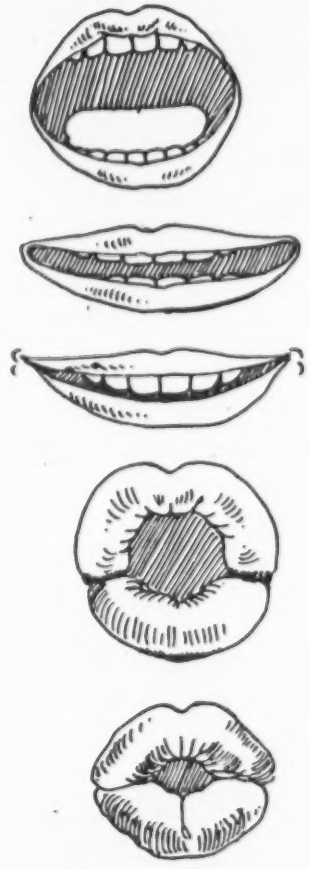
Gambar 4A.
Terlihat dari samping. Lidah tidak mendatar.

Sekarang perdengarkanlah vokal berikut ini, dengan suara yang jernih dan bersambungan. Ubahlah posisi bibir sedikit demi sedikit, kita peroleh bunyi vokal yang berbeda-beda.

Figure 5.

Perhatikan bentuk-bentuk mulut dari atas ke bawah.

Cobalah ucapkan: a - e - i - o - u :



– 1. Bentuk mulut dan posisi lidah pada waktu mengucapkan vokal: A.

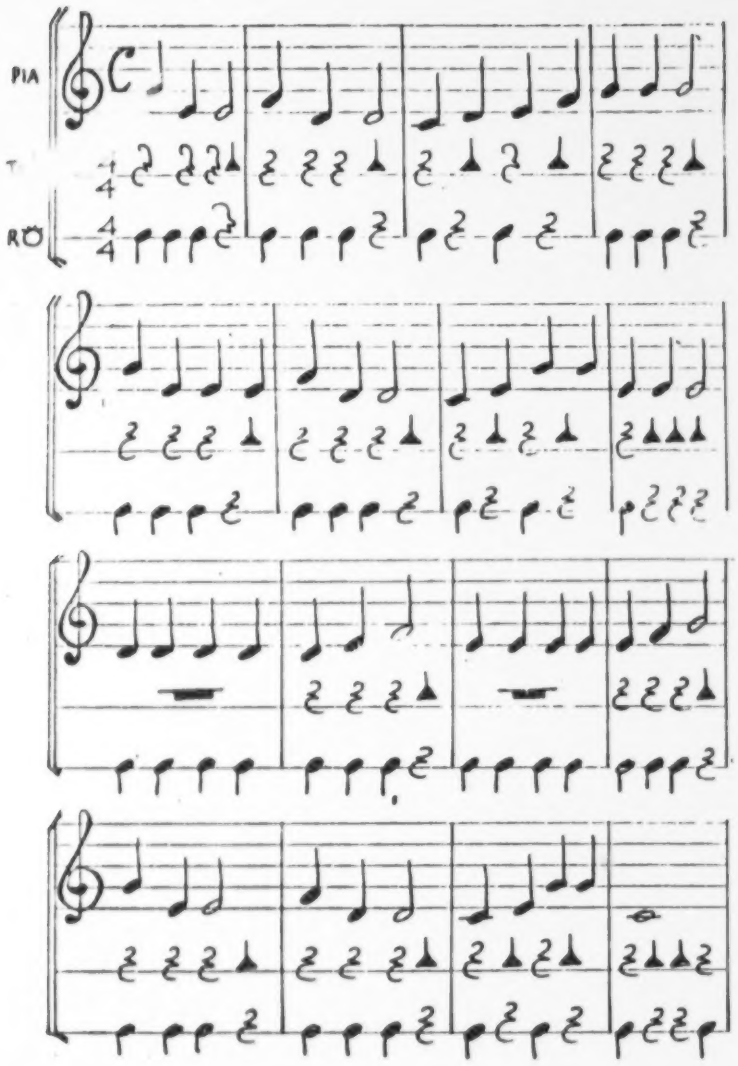
– 2. Bentuk mulut dan posisi gigi, pada waktu mengucapkan vokal: E.

– 3. Bentuk mulut pada waktu mengucapkan vokal: I.

– 4. Bentuk mulut pada waktu mengucapkan vokal: O

– 5. Bentuk mulut pada waktu mengucapkan vokal: U.

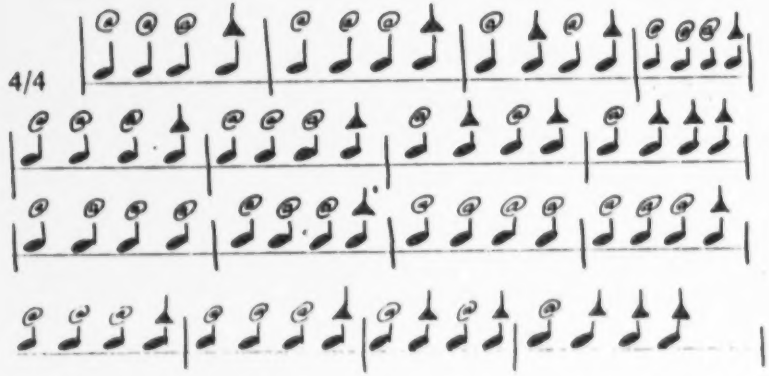
Gambar 5.

MAY SONG

41

Mainkan ritmik di bawah ini dengan ring-bells dan triangle sesuai dengan gambar.

MAY SONG

@ = ring-bells (R.B.)
▲ = triangle (t.r.)



Setelah ritmik di atas dimainkan dengan baik maka kita coba dengan PIANIKA.

Petunjuk: Letakkan ibu jari (jari no 1) pada c' sedang jari-jari lainnya pada not berikutnya.

Figure 6.

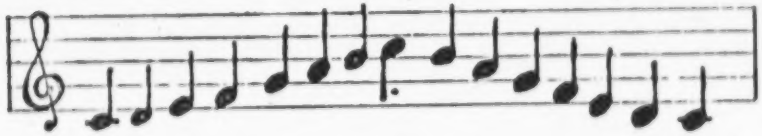
BAB I

TEORI MUSIK

1. Tangganada mayor dengan krois atau palang dan mol dalam bentuk latihan dan tugas.

a. Tangganada C.
Lagu : Twinkle, Twinkle, Little Star.

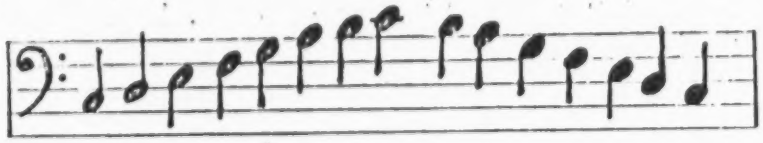
Sebelum kita menyanyikan lagu tersebut di atas, nyanyikan terlebih dahulu tangganada C (mayor) di bawah ini naik dan turun, dengan nada yang tepat dan volume suara yang baik.



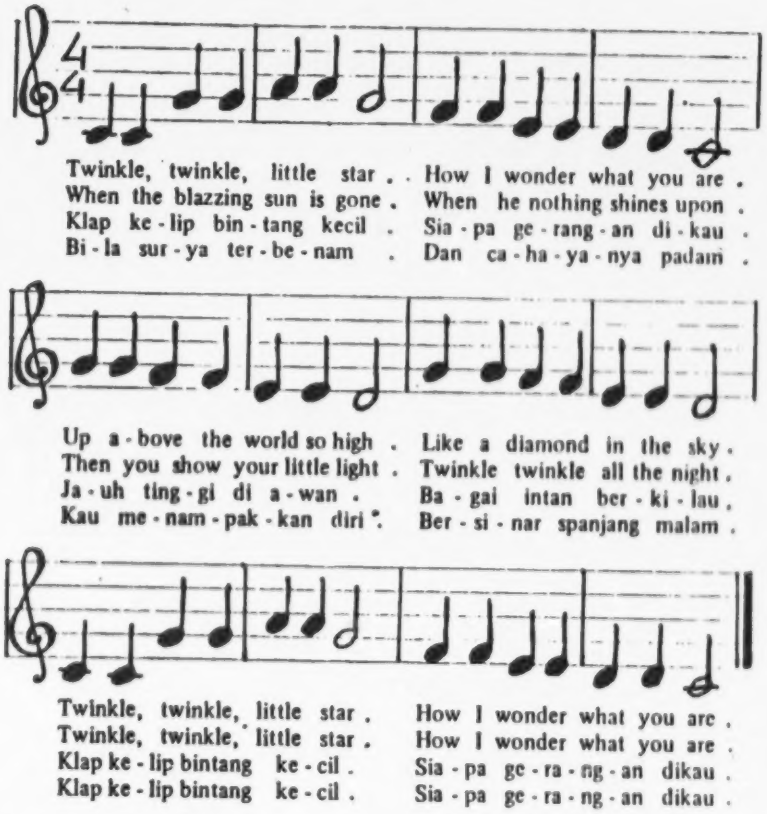
Sebutkan kembali nama mutlak not-not yang terletak pada garis dan not-not spasi yang ada pada balok not berkunci G.

Adakah tanda mula yang terdapat pada tangganada C mayor ini?

Sebutkan nama mutlak not-not yang terletak pada garis dan not-not spasi pada balok not yang berkunci F di bawah ini : setelah itu nyanyikan dengan nada-nada yang tepat.



Perhatikan arah tangkai, mana yang ke bawah dan di sebelah mana dan mana yang harus ke atas dan di sebelah mana dari not.

Twinkle, Twinkle, Little Star.

Twinkle, twinkle, little star . . How I wonder what you are .
When the blazzing sun is gone . When he nothing shines upon .
Klap ke - lip bin - tang kecil . Sia - pa ge - rang - an di - kau .
Bi - la sur - ya ter - be - nam . Dan ca - ha - ya - nya padam .
Up a - bove the world so high . Like a diamond in the sky .
Then you show your little light . Twinkle twinkle all the night .
Ja - uh ting - gi di a - wan . Ba - gai intan ber - ki - lau .
Kau me - nam - pak - kan diri . Ber - si - nar spanjang malam .
Twinkle, twinkle, little star . How I wonder what you are .
Twinkle, twinkle, little star . How I wonder what you are .
Klap ke - lip bintang ke - cil . Sia - pa ge - ra - ng - an dikau .
Klap ke - lip bintang ke - cil . Sia - pa ge - ra - ng - an dikau .

Latihan dan tugas.

- Nyanyikan solmisasi dari lagu "Twinkle, Twinkle, Little star" kemudian dengan pengucapan la la la dan terakhir teksnya atau kata-kata.
- Dalam latihan hendaklah penyajiannya bervariasi.
  Misalnya: Anak perempuan menyanyikan 4 ruas pertama,

Figure 8.

BAB I

TEORI MUSIK

1 Tangganada mayor dengan krois atau palang dan mol dalam bentuk latihan dan tugas.

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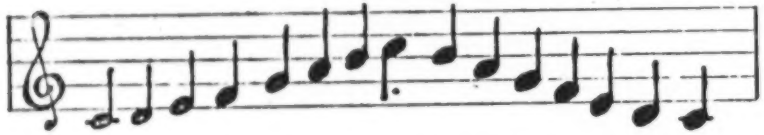
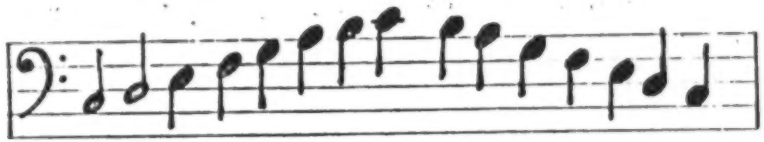
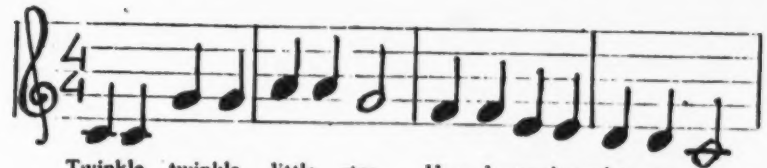


Sebutkan kembali nama mutlak not-not yang terletak pada garis dan not-not spasi yang ada pada balok not berkunci G.

Adakah tanda mula yang terdapat pada tangganada C mayor ini?

Sebutkan nama mutlak not-not yang terletak pada garis dan not-not spasi pada balok not yang berkunci F di bawah ini : setelah itu nyanyikan dengan nada-nada yang tepat.

Perhatikan arah tangkai, mana yang ke bawah dan di sebelah mana dan mana yang harus ke atas dan di sebelah mana dari not.

Twinkle, Twinkle, Little Star.



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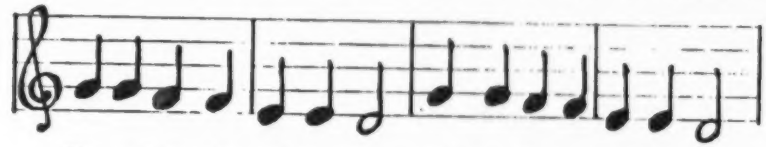
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Then you show your little light . Twinkle twinkle all the night .
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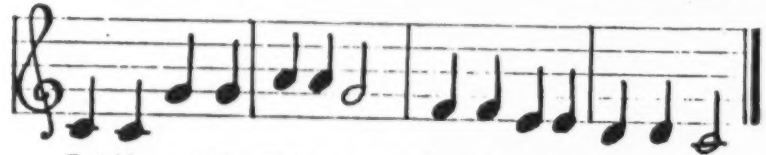
Kau me - nam - pak - kan diri ". Ber - si - nar spanjang malam .

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